1: Karsten--93 (1916-18) 1935 Jivaro
116, 293 (1928-29)

"Certain personal belongings of the Indians may be said to form part of their dress, since they are always carried by the men and regarded as indispensable. No Jibaro Indian leaves his home without his little square bag made of the fibres of the chambira palm, and called wambaćhi, and his larger bag made of the skin of the black monkey or the red howling monkey, a sort of bag called uyuńa. In his wambaćhi the Jibaro Indian carries his comb, tobacco, and certain medicines, magical stones and other objects used for witchcraft, which are indispensable to medicine-men. In his uyuńa again he carries larger objects, certain ornaments, gourds containing hunting charms or red paint, etc., but formerly the most important were the two sticks used for producing fire. These sticks were called uyuńa, and from them the whole bag is called by this name. A large net bag is called shigra (Pl. XIV, 1. 2. 4)."

"Those guests who have come from far arrive at the house of the feast on the eve of the day fixed for the same. They do not, however, enter the house, but pass the night in provisional shelters made outside. It is not until the following morning at 5 o'clock that the doors are opened and the guests can enter. Gradually the guests who live near arrive. Before entering the house all arrange their dress, which the Jibaro Indian always does when he is about to make a visit to another house. In a sort of net-bag (shigra), carried on the back, the men have brought with them their best clothing and ornaments, first of all a new loin-cloth (itipi). In another smaller bag they carry a comb, a small mirror, a small round gourd containing a red dye for painting the body, called mushpa or aratinyu, as well as certain other small things. At a rivulet the Indian makes his toilet; he unties his thick hair, washes it, combs it, and ties it up again in the three usual pigtails. The band with which the big pigtail at the neck is wound round is adorned with tucan feathers and human hair. On his head he places some feather ornament, a crown made of red and yellow tucan feathers, called tawása, or another ornament of yellow macaw feathers, which is tied round the head, and is called tendéarma. Older warriors are often seen wearing a sort of cap of monkey's skin or an ornament made of squirrels' tails (kunámbi). The face, and especially the region around the eyes, is painted red in different ways, some Indians simply coating the face with the paint, others applying geometrical patterns to it. A new loin-cloth (itipi) is

always put on before entering the house, a girdle of human hair (akáchu) being used to fix it with. Some additional ornaments are put on later for the dance at night.

The women always pay less attention to their dress and wear fewer ornaments than the men. The principal garment of the women is called tarách̀i, and a new one is as a rule made for a feast. Since weaving is an [335] industry exclusively incumbent on the men, they always make the clothes of their wives. On the crown of the head the women on festive occasions generally wear a red-painted cotton band, called tiringsa. In the ear-lobes they wear similar sticks (arusa) as do the men, but much smaller, and besides, in the lower lip the small pin of wood called tukúnu. Both the arusa and the tukúnu are mostly ornamented with incised figures.

For the dances the women also paint their faces, although not as much as the men. Around their necks the women wear a necklace of beads called shaúka, and the upper arms are tied round with cotton strings called patáki. For the dances they always put on a broad girdle or rattle of snail shells (kúngu); but these rattles are not ornaments but a means of conjuration."

12: Rivet--362-363 (no date) 1907 Jívaro
116, 293

The savage encircles his wrist with a bracelet formed by a coil of green snakeskin, the symbol of good luck, the cundo (fig. 7-19). He always has slung over his shoulder a small, almost rectangular bag called shigra (a Quichua word), made of cabuya (Agave americanum) fiber or palma chambira (Astrocaryum tucuma) fiber, in which he keeps his accessories [363] for hunting and for his toilet, his mirror, his paints, his comb, etc...The shigra is made of string. The one pictured (fig. 8-7) measures 20 cent. long and 23 cent. wide; it is of deep straw color upon which are 7 transverse brown-red stripes. The spear is the inseparable companion of the Indian.

13: Rivet--249-250 (no date) 1908 Jívaro
116, 727, 293, 301

The girdles made with the human hair from the tsantsas seem to play a role very similar to the tsantsas themselves. They serve as ornaments only in feasts and on war expeditions. A Jíbaro man will never consent to lend this object, which is the visible proof of the number of his exploits, and upon his death, his relatives encircle [250] his body with it. (1) In case the deceased does not have a tsantsa to leave to his sons, the girdle is preserved by them as a souvenir of his valor (2).

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1. Colini. Osservazion etnografiche sui Givari, op. cit., page 30; Collezione etnografica degli indigeni dell' alto Amazzoni, op. cit., page 35.--Simson, op. cit., page 387. Osculati, op. cit., note on page 37.

2. Pigorini. Di una collezione etnologica della Repubblica dell' Equatore, op. cit., page 102.

15: Orchard--214-219 (No date) 1925 Jivaro-1
116, 293

"Perhaps the most striking specimens recently received by the Museum consist of the paraphernalia used in one of the tribal ceremonies of the Jivaro Indians, who inhabit the forest region of the rivers Pastaza, Morona, and Upano-Santiago and their tributaries, from the interior of Ecuador into Peru. The warlike character of the Jivaro has retarded the exploration of much of their country, hence a great deal is still to be learned concerning the tribal customs, and especially the ceremonies. For this reason little is yet known in regard to the dance regalia shown in the accompanying illustrations (figs. 92-94) or of the rites in which such are used. The objects consist of a breast ornament, a short apron or kilt, arm-bands, leg-bands, necklaces, head and hair ornaments, a spear, blowgun and darts, and a small bow. The breast ornament, which hangs from the neck almost to the knees, is made of beaten palm-bark having a soft cloth-like tex- [215] ture, and is so ornamented with brilliant feathers outlined and bordered with 'Job's tears' and with bean and other highly-colored seeds, interspersed with short tubular beads made of birdbone, as to form a grotesque human head, probably that of a warrior. The exposed parts of the bark cloth are painted with designs in bright red to represent the facial decoration of the personage, and the whole is further ornamented with a fringe of strung seeds having a parrot-feather attached to the end of each string. [217]

The kilt, or apron, is made in the same manner and of like materials, with the addition of a painted and incised gourd shell arranged as the central piece of the ornamenta-

tion. Like the breast ornament, the arm-bands are made of beaten bark adorned with seeds. The leg-bands consist of braided cord, attached to which are large seed shells which served also the purpose of rattles. One necklace is made of closely braided strands of human hair, another is of toucan-beaks.

The head-dress is a crown of upright black feathers banded with white breast plumage edged with crimson, supported on a frame of basketry. Another ornament consists of a woven cotton band, worn as a fillet beneath the crown of feathers. Attached to this fillet at the rear and falling below the waist is an ornament composed of a number of long tubular beads made of bird-bones arranged in rows, with a line of black seeds between each row. The lower extremity is decorated with bronze-green wing-sheaths of a species of tropical beetle, and with seeds and feathers.

A photograph of a Jivaro wearing the regalia not being available, the various articles are displayed on a model for the purpose of affording a slight impression of their appearance; but the gorgeous array of colors must of course be left to [218] the imagination. The crimson of some of the feathers and seeds predominates, but other feathers are yellow, green, and blue, with all the intermediate shades, imposed on the soft tan background of beaten bark, or suspended therefrom. Worn by an Indian against his warm-brown skin, the effect of this savage array must be striking indeed.

These objects, with others illustrating the Jivaro culture, will be dis- [219] played among the collections of the Museum pertaining to the tribes of northwestern South America.